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having a glass roof, and the range is 28 feet long. Refrigerators, cooled by pipes from a cold storage company, are one side of the kitchen, where wines are brought up from the cellars to be cooled. There is also a special elevator which runs from the basement to the kitchen. The basement has been fitted up as a bath, having spray, needle and shower baths. In the cellar are wine closets and the steam heating boilers and engines.

Altogether the new Manhattan Club house is a magnificent and extremely well appointed building. In some respects it has no equal in the world. It was built by a man who spared no expense to make it the most gorgeous and costly of American palaces.

## SOME CHOICE DECORATIVE EXHIBITS AT THE PRESENT INTERNATIONAL EXPOSITION IN PARIS.

BY C. R. KING.



HERE is an annual International Exposition of science and the industrial arts, at present being held in Paris. Its title would be more fitting as the exhibition of decorative household furniture. Almost the entire space is thus occupied with objects of a very high standard, both in view of design and exquisite workmanship.

At the universal exposition of last year the exhibits were intended for foreigners, as well as for the French people. This year, however, the exhibition of art furniture, ceramic and crystal ware, sculptures in wood, silver and bronze, tapestries, embroideries and furnishing textiles and intended chiefly for Parisians, who are, perhaps, and with good reason, the most critical of all people. Hence, the *ameublements* shown are exceptional in originality, as their producers have made special efforts to gain that business success which depends so much upon the ever-changing fancy of the wealthy French classes. We propose in the present article to select a few of the choicest and most suggestive of the designs exhibited, as the highest efforts in the latest Parisian *ameublements de style*.

One of the most extravagantly beautiful objects is a decorated door with elegant hangings illustrated by Fig. No. 1. The illustration is a direct reproduction from a photograph of the door itself. This door it may be said, was prepared for the universal exhibition of 1889 but arriving too late, was held over until now. It is the only one of its kind in existence, and it may be safely said that such a door as this has never decorated

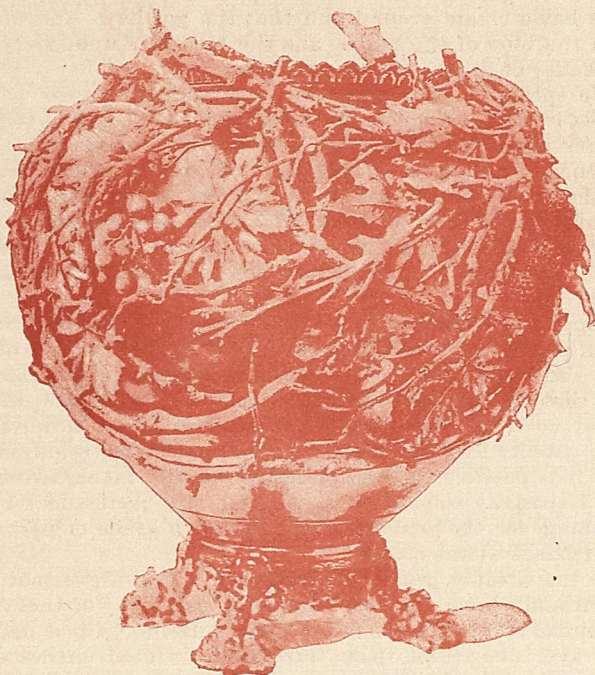


FIG. 2.—VASE WITH GALVANOTYPE ORNAMENT.

the palace of the richest eastern potentate, or the home of any of our own richer commercial princes, whose purse alone could cope with its price. The door is of polished walnut, the panels being formed of groupings of delicately entwined vine leaves, with bunches of pendulous grapes. The lower panels have a different motive, and dainty blossoms resembling slightly open tulips. At the rebates the grouping is thin, but stands out bunched in the center. The backing is an artistic grille, through which the plants may be seen. Each plant is the outcome of nature, assisted, perhaps, by her servant, the gardener. The arrangement is made by one who is at once a botanist, electrician and above all an artist. The plants have been transformed into metal by an electric process known as galvanotypy, the original structure of the plants is concealed, overlaid and reproduced in imperishable copper, and all this has been done without the in-

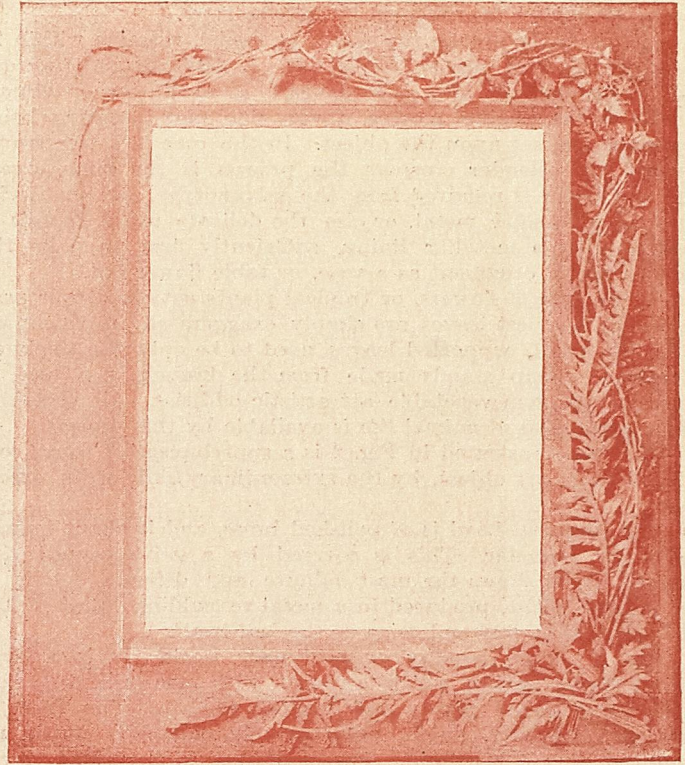


FIG. 3.—PICTURE FRAME WITH GALVANOTYPE ORNAMENT.

terference of human manipulation. The tiniest needle holes made on the leaf by some minute insect, are reproduced exactly as is the most delicate veining and more than photographically true to life, though the layers of chemicalized metals, which give the leaves and fruits every æsthetic natural tint, from olive green to autumn reds. The substratum of the electroplating shines with a brilliance that gives the fruited plants an almost fairy-like appearance.

This door is placed in the exhibit of Gatteau, one of the largest and best known makers of tapestry, upholsteries and embroideries in northern France. The embroidered hangings are of red silk plush, and the looped curtain of olive green. The embroidery is a special feature. It is of untarnishable brass wire, gilt and worked upon bosses, or projecting tufts. The perpendicular lines and the embroidered border at the bottom of the curtain are worked very thickly with metallic thread.

The plushes and other textiles exhibited by this firm are elaborately finished in all of the most beautiful designs and come from Roubaix, where the factories of the firm are situated. The wholesale stores are at No. 27 Rue de Sentier, Paris. This metallic decoration is wholly carried on in a factory in Paris, situated in a unique street, where every house is constructed more of iron than brick, and every ceiling is decorated with shafting. Machines, attended by girls, are run twice as quick as sewing machines.

An almost exact copy of the hangings as shown in figure 1, but in blue plush, are at present being exhibited in Paris and are destined for America. Indeed, the great part of the embroidery appears to be for the States, the work being of exceptional design and finish. Any of our readers who intend visiting Paris, and who are anxious to witness the execution of embroideries



similar to those already described, should ask when visiting the the factory for M. Nayrolles, the genial director, and they will find themselves exceptionally favored, as was the French President a short time ago.

With the view of cultivating the efforts of his employees to the highest possible efficiency, M. Nayrolles shares with them the profits of the business. This practice of dividing profits produces the highest results, and to such a method is attributed the exceptional skill of the embroidery work seen upon the door curtains in our illustration.

The process of galvanotypy is quite different from the process known as "galvanoplasty," in which art objects are reproduced by means of moulds similar to those used by iron or brass foundry, with all the faults of that method of reproduction. Galvanoplasty with its thick smothered up details, like a heavy coating of fluid over the surface of all reproductions, resembles cast iron modeling. It cannot equal the delicacy and beauty of objects transformed by galvanotypy.

In this latter process the plant, or model, remains within its metal sheath, or it may be burned out. A galvanotype of an oak leaf, or maiden-hair fern, is so delicate as to flutter or vibrate exactly as the original motive, a very fine metal coating being deposited and set upon the object. In the case of a tree trunk, covered with slender creepers, the process is the same, except that the trunk is removed from the galvanotype, and the cavity filled up with solid metal, or else the delicate metal deposit is backed with a metallic lining, sufficiently firm to make the trunk a useful ornament as a vase, or table flower pot.

In the case of flowers, or tropical plants entwined over park gates, the heaviest leaves are simply exaggerated in thickness, while the small, supported leaves need to be only the thickness of nature. Lamp stands made from the branch of a tree, or candle sticks from vegetable art artistic oddities. All vegetable and a great deal of animal life is available by this process.

The vase illustrated in Fig. 2 is a superb piece of work, considered as an art object, by the extraordinary skill of its execution.

The spherical bowl is of polished brass, and is about twenty inches in diameter. This is covered by a galvanotyped vine wreath, which shows the most minute and delicate details of the original plant, produced in a metal resembling dulled nickel. The result is as fine and crisp as the leaf itself.

Fig. 3, is an equally extraordinary work. It is a large picture frame, against which is placed with rare skill, a grouping of large leaved plants and trailing tendrils. The effect is strikingly beautiful, which, unfortunately, cannot be fairly reproduced by a photograph. The plants are of the same thickness as in nature, and equally realistic.

These two objects will probably go to America, leaving behind a fairly even weight of gold. No two examples of the same model can exist, as the plants disappear in the process, thus this decorative work can never become commonplace, nor can it be reproduced, as the works of the great masters of painting are reproduced.

To those whose occupations have an artistic side, this conversion of living plants into metal would mean much. By means of galvanotypy the ordinary methods of interior decoration with their untruthful hand studies of plants for paper, canvas, tapestry, upholstery and wall paper, would die out, owing to the cultivation of the eye by this new process for more natural and life-like surroundings. There would be a great danger of ordinary art work falling into disrepute when thus compared with nature herself. On the other hand, relief art work would be elevated, just as pictorial illustrations has been by photograph.

We may mention that the inventor of galvanotypy is M. Charles Juncker, of Paris, and we believe the process is patented in various countries, but, as with many a great genius, the qualities of a pushing business man are not possessed along with an artistic temperament developed to the highest degree, which, by the way, appears outwardly in a face beyond the conception of the noblest ideal of any painter.

## AN ACADEMICAL STUDY AFTER TURNBULL.

THE design on page 57 is a reproduction of an academical study by Turnbull, the famous American painter of the revolutionary period. The design represents a full-length female form of perfect proportions, and for grace and beauty of execution would form an admirable subject for a frescoed ceiling, or tapestry panel.

## SELECTING WALL-PAPERS.



It is the usual custom with decorators when about to apply their skill to walls and ceilings, to take their note of color from the prevailing tone of the carpet, which they usually find already spread upon the floor of the apartment. We think, however, that the starting point of every thing in the room ought to be the wall-paper itself. The wall-paper more completely fills the eye of the inmate, owing to its more commanding position in the room, than the carpet, which is very largely covered with furniture.

The decorations of a room, as to carpet, upholstery, fabric and portières, ought to be made to harmonize with the wall-paper as a background to the entire scheme of decoration. The first man to take possession of the interior ought to be the decorator, and the wall-paper, already placed in position, ought to be the key to the entire scheme of house furnishing?

Take for instance, a dining-room on the walls of which the decorator has placed a large fruit design in which deep Indian reds and blues are prominent. The carpet should follow the wall-paper in color, and the portieres should be in velour in a blue shade with silver embroidery. The furniture, which is usually in heavy oak, should be covered with leather in one of the red shades of the paper. By this means the customer secures a warm, cheerful, dignified scheme of decoration, without any suggestion of heaviness in it.

Now suppose a decorator enters a dining room with the furniture and decoration as above described, and finds that the paper on the walls is of a green tint, which is to be removed, and walls and ceilings decorated. Should the decorator replace the paper by another having another shade of green, or yellow? Manifestly not. The paper necessary to complete the decorative effect of the interior should be the one we have just described, whose prominent tints are deep Indian red and blue.

A beautiful paper for the reception room has just been put in the market by one of the best known wall-paper firms. It is a lacquer paper, the design being a Louis XVI brocade pattern in pale buff on an old rose ground. The ceiling has a cream tinted paper with old rose decorations in the border. Now, given the walls with a paper like this how should the furniture and draperies be chosen to match? Your furnisher whether he is a decorator himself or simply a furniture man, should first of all examine the wall-paper to see how his color combinations may be used? Manifestly, the proper decoration for the furniture would be an upholstered silk brocade with old rose stripes having a Louis XVI floral powdering, scattered on the surface at regular intervals, striped hangings could be purchased to match in brocatelle goods, and it would be the simplest thing in the world to decorate ones apartment, having the wall-paper as a key to the whole situation.

Suppose again, our decorator glorifies the parlor with a cream white paper, with a shade of ashes of roses running through it, and a suggestion of soft gray and blue in the pattern. He ought to finish the wood work in cream, see that the carpet has a cream ground and that the portières and draperies are in the blue of the paper, and the furniture upholstery in the two shades of ashes of roses and blue.

We speak of wall-paper in preference to fresco painting, because it is the cheapest and most convenient wall covering for ordinary rooms in this climate. It has the advantage of joining excellence of design to coloring and cheapness, which makes it possible that frequent renewal which cleanliness and sanitation demand. There is a decided advantage in choosing the finer grades of American wall paper which people who put their own thought and taste in the work of home decoration will be quick to appreciate.

Suppose the decorator is called upon to do an entire house in wall-paper, the furnishings of which are already in position. After a survey of the various patterns already in the market he finds that he can get nothing which will assimilate with the tone of color in the various rooms. He knows, however, that where twenty-five or thirty rolls of paper are required for a room, it is possible to select a design at the manufacturers and have it specially colored to agree with any particular scheme of furnishing, for the price at which the same grade of paper could be purchased at the stores.

In the cheaper grades of wall-paper the improvement in the pattern and coloring is very apparent, and many of these papers are quite as effective as the more costly varieties. Good designs in soft grays, blue-greens, pale terra cottas, tinted shades of buff and cream white, are set against exquisitely soft backgrounds, making a most attractive decoration for bedrooms.



## THE DECORATOR AND FURNISHER.

Bonhour. The room is lighted from the ceiling and is seventy-one feet long, by twenty-seven feet wide. It is floored with marble, and contains at present six billiard and pool tables, and is by far the handsomest billiard room in the country.

In the main house the second floor is arranged precisely like the first, except that there is a bedroom over the main entrance hall. This bed-room was Mr. Stewart's, and it was there that he died. This room is one of several card rooms on the second floor. Over the main reception room is the library, which is

rest of the second floor is given up to pantries and dressing rooms.

On the third floor on the 34th Street side is what is known as General Grant's room. It was elaborately furnished and decorated with an especial view to pleasing the great American hero. The furniture was magnificent, but was too elaborate for club purposes and was sold some time ago. The bed was of an Italian marquetry. General Grant occupied the bed for one night, as the guest of Mr. Stewart. The chamber is now used

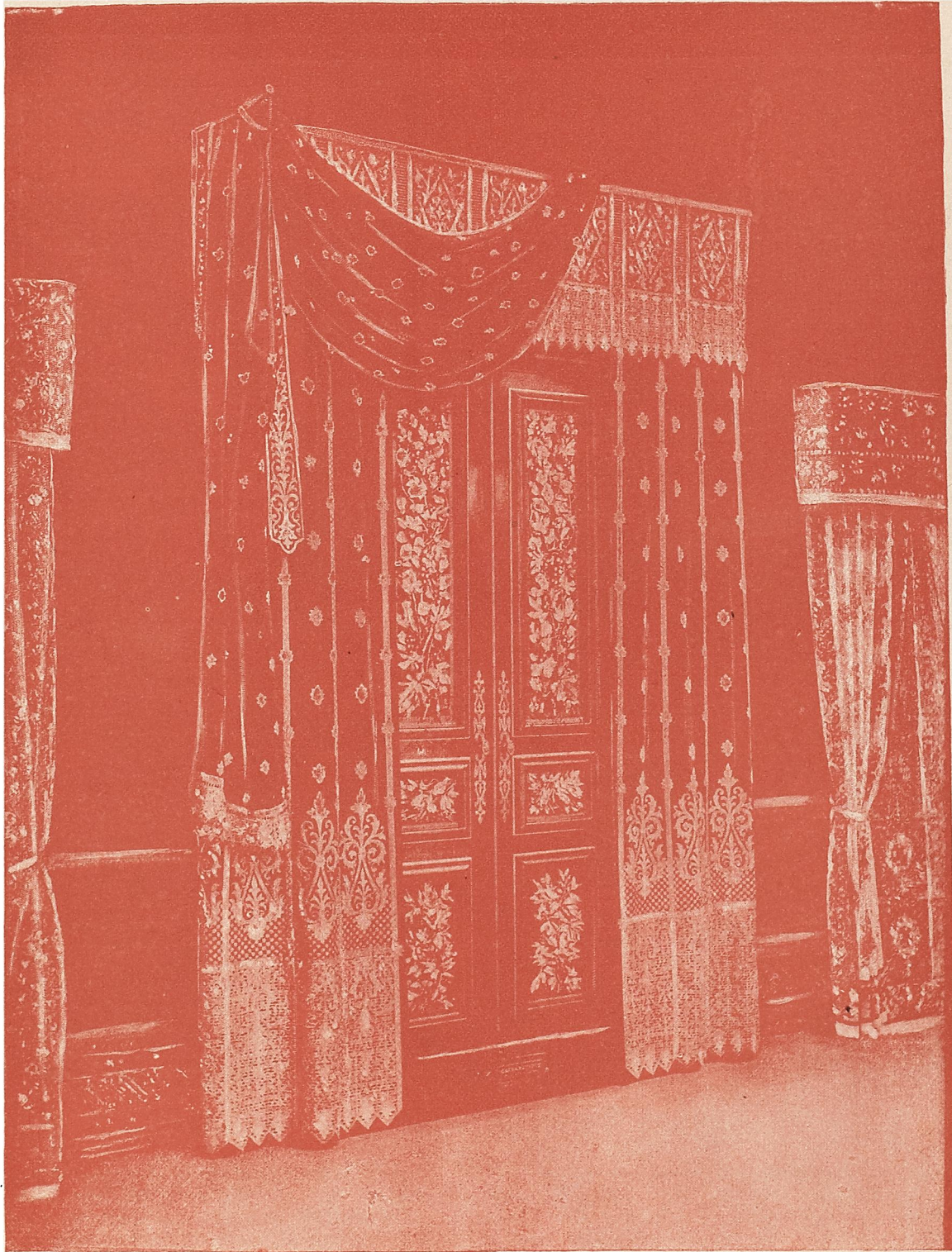


FIG. 1.—DECORATED DOOR WITH PANELS IN GALVANOTYPE.

handsomely frescoded. It contains a dozen large black walnut book cases, with heavy French plate glass doors. They were there in Mr. Stewart's time and were filled with handsomely bound books. The furniture is also of black walnut, solid and handsomely carved. The chandeliers, which are of bronze, have just been fitted with incandescent lamps. The walls are hung with brown silk and the door and window frames are of white marble. Turkish rugs are strewn over the marble floor. The

as a private dining-room. The grand dining-room is over the library on Fifth Avenue. It is of the same size as the library, and is elaborately painted and frescoded. The carpet in this room is woven in one piece to match the ceiling.

On the fourth floor are fifteen or sixteen small rooms which were used as sleeping apartments. They are finely frescoded and furnished. The fifth floor is given up to the club kitchen, storage rooms, etc. The kitchen is a model one. It is well appointed